Outline of the Proposed Thesis Entitled

Intertextuality of Myths as defying Identities: A Comparative Study with Reference to *Pygmalion, Mourning Becomes Electra and Hayavadana.*

Swami Ramanand Teerth Marathwada University,

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Introduction:

Intertextuality as a term was first used in Julia Kristeva's "Word, Dialogue, and Novel" and in "The Bounded Text." The concept of intertextuality that she initiated proposes the text as a dynamic site in which relational processes and practices are the focus of analysis. According to her the literary word is an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings. The concept of intertextuality requires therefore, that we understand texts not as self-oriented individual text but as differential and historical, as traces and tracings of otherness; since they are shaped by the repetition and transformation of other texts. Kristeva introduced the term to designate various relationships between texts such as adaptation, allusion, parody and other forms of transformation.

Thus, this term is deeply rooted in the assumption that no literary text can be studied in isolation. From an intertextual perspective, there is no way of considering originality as a trait to be cherished by either author or readers. T. S. Eliot was perhaps the first to state the fact that the most individual parts of an author's work may be those in which his/her ancestors are more vigorously present. While the notion of tradition had quite often led to interpreting an author's work in the light of those that had produced, it was also Eliot's innovation to assert that influence moves in two directions: when studying a work one must consider what has come before it, but one must equally be aware of the fact that the work of the dead poets changes and enriches its meaning in the light of what has been written by later authors.

Drama or theatre has a representational capacity as it engages with multi-fold meaning and a manifestation of reality. Reality that may be constructed upon mental and cultural factors which give drama a global dimension as theatres from differing cultures increasingly transplant elements of foreign theatre tradition. Intertextualty brought a multimodality in drama that challenges the reader/audience to go beyond the given realities and explore their complexities. Intertextuality, though a core issue in Postmodern period, is not wholly a new concept. It can be better linked with Modernism as the modernists exploited and manipulated the earlier forms of representation to create something new. However it gained wide popularity in Postmodern times due to the advent of simulation and its reliance on aporia. Intertextuality provided an aid for writers to represent

the vast arena of human experience that remained muted and unvoiced because of marginality and subjectivity of earlier forms.

It is evident that literature itself is an imitation, an act of creation and recreation. The writers have used earlier sources to shape their present works. The intertextual practice may include using an earlier theme, citation, allusion, motif, symbol, characters or adaptation to a new setting from another work to give the Other dimension for the current situation. Hence, its role in our literature is unfathomable. Intertextuality provided a sufficient ground for the writers to establish their authenticity with their incredible plays.

Myths are the stories belonging to a specific culture recounting supernatural or paradoxical events designed to reflect that cultures view of the world. Despite their seemingly endless variety myths tend to have an underlying consistency of action, theme, and character. Often and surely myths are the stories of uncertainable authorship escorting to explain religious beliefs. Their subject is the exploits of a god or superhuman nature, and which may have instituted a change in the workings of the universe or in the conditions of social life. Writers value myth positively because of its apparent spontaneity and collectively expressing some lastingly and generally satisfying account of human experience. Thus mythology provides an organized collection of myths by which we explain our beliefs and history.

Beneath the story lines, myths usually confront major issues such as the origin of humanity and its traditions and the way in which the natural and human worlds function on a profound, universal level. However we are modern or post modern myths have always set parameters of living. When myths tell about the activities and attitudes of deities, the moral implies society's expectations of our behaviours and standards. In myths we see archetypal situations and some of the options which can be selected on those situations; we also perceive rewards and other consequences which resulted from those selections.

Classical mythology continues its influence on literatures of English in the present century. It inspired many writers to produce literary works based entirely on them. But these writers have treated and supplemented myths in anew manner to explore and justify current issues. The treatment of myths in the modern literature incudes themes and characters from the precursors text. Hence the popularity of

myths and the way that they are still read and studied strongly suggest that they are more than mere past stories, and that they have an important purpose in todays world just as before. Myths help man to understand the world and his place in it.

Women and family plays a vital role in mythology, because the legendary stories are about a few aristocratic families, the tragedies happens among close family members, so the importance of women is based on their position from the ancient times and their depiction in the myths, rather than on the fact that they were important in real life. And thus the classical plays and their performances were a part of the trajectory of suppressing real women and replacing them with masks of patriarchal production. Hence intertextuality provides an attempt to fill those gaps constructively by highlighting the periphery into its focus of analysis within feministic orbit. While the women tend to be weak and do not fight for their rights, when they are betrayed by their near ones (male/female) who are their significant connections with public world, they have to abandon their place in seclusion and become active. This transgressing and acting for themselves makes women masculine and in many ways turn men feminine as it is evident in the above plays. This intertextual strategy will be seen as contributing to the re-negotiation of female subjectivity in environments which were heavily dominated by patriarchal values and norms.

The proposed research work is an attempt to demonstrate the multidimensionality of the concept Intertextuality as a credible way of appreciating and creating literary works. The work is planned to focus on three dramas from English, American and Indian literature along with its ethos, mythos and topos. The text enlists ***Pygmalion***, ***Mourning Becomes Electra***, and ***Hayavadana.***

Objectives:-

1- To study the premises and promises of Intertextuality in early and mid20th century dramas.
2- To study Intrtextuality as a method of interpreting the text.
3- Exploring the relativity of mythical and modern texts on the basis of Intertextuality.
4- Developing the canon of mythical and Intertextual studies.
5- Canvasing intertextuality within Feministic orbit.
6- To shade light upon the Greek and Indian myths.

Hypothesis:

A- Cross-cultural and intertextual influence on the genre drama.

B- Intertextuality is used as a mode of expression to accommodate old myths to highlight contemporary times.

C- The departure from precursor's text forms an authentic voice of the writers.

D- Intertextuality breaks cognitive structures of dramaturgy.

E- Intertextuality with mythical over tones forms a dominant way of ascribing new identities to the dramatic persone.

Methodology:

I- The primary data for the present study will be based on the dramas having mythical intertextuality, the books on intertextuality and myths.

II- Critical appreciation and reception will be the base for the secondary data.

III- Selected dramas of G. B. Shaw, Eugene O Niell, and Girish Karnad will be studied for the proposed research work.

Scope and Limitations:

The proposed research work is restricted to the selected dramas of G. B. Shaw, Eugene O Niell and Girish Karnad.

Work plan:

The proposed research work is an attempt to explore the credibility of the concept intertextuality within English, American, and Indian dramas. The work is planned to focus on three intertextual dramas based on myths- G. B. Shaw's *"Pygmalion"*, Eugene O Niell's *"Mourning Becomes Electra",* and Girish Karnad's *"Hayavadana."*

Scheme of Chapters:-

1- Background.
2- Literature Review.
3- Shawian enumeration of Pygmalion myth in "Pygmalion".
4- O Niell's treatment of Greek myth in "Mourning Becomes Electra".
5- Karnad's use of myth in "Hayavadana".
6- **Conclusion:** Intertextuality as a dominant mode of interpreting texts and the validity of myths in contemporary times. These playwrights attempted to establish identities of characters in defying mode.

7- Bibliography.

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